



NOW THEN.

A MAGAZINE FOR SHEFFIELD. SEX. POST OFFICES. DR. SYNTAX. WOMEN158. ISSUE 8. FREE.

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GARRY MILNE.
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NOW THEN
AN OPUS CREATION

NOW THEN.

ISSUE 8.

NOVEMBER 2008.

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DR. SYNTAX.

NOT SO FOREIGN BEGGAR.

WE AIM.

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TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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NO MESSING ABOUT.

PAGE ONE.



Long live the powers that be...

As you read this the future of Sheffield's Post Offices are being decided.

New flying restrictions have been introduced increasing costs for Sheffield's hardworking promoters and winter approaches.

This month's visual treat is from Leeds artist Neil 'Women158' Parkinson. A complex northern terror of an artist, be it walls, paint or pixels.

We've got features on the sex trade, Afghani refugees, Sheffield free trade, and of course Mr. Crunchy McCredit Crunch.

Recommended read goes out to Council Axe for his down-the-line vision on Council commandments.

Read it and get involved.

Finally a tearful farewell to our much loved contributors Starwipe and M.D. Hudson who have been summoned to distant horizons.

Enjoy folks.

JAMES.



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WITH THE CREDIT CRUNCH SUPPOSEDLY REDUCING OUR DISPOSABLE INCOME TO NEXT TO NOTHING, PERHAPS IT'S NOW MORE IMPORTANT THAN EVER TO THINK ABOUT HOW WE SPEND IT. PEOPLE HAVE ALWAYS LOVED FREE STUFF, BUT MORE THAN EVER WE ARE GROUPING TOGETHER TO EXCHANGE THE THINGS WE DON'T WANT WITH OTHERS, THUS REDUCING WASTE AND SAVING MONEY. IS CAPITALISM EATING ITSELF? I CAN'T ANSWER THAT ONE, BUT I CAN TELL YOU HOW TO GET YOUR HANDS ON A BARGAIN WHILE WE WAIT AND SEE. HERE ARE THE TOP THREE MONEY-FREE SHOPPING EXPERIENCES COMING UP IN THE NEXT MONTH:

VINTAGE CLOTHES SWAP.

On Monday December 1st at 7.30pm, swathes of Sheffield's most stylish young women will form one giant mob as they charge into DQ bar, desperate to get their hands on that must-have garment. But this event is unusual in two major ways: the clothes are second hand and nobody's paying for them.

The event costs £3 to get into – to cover the expense of hiring the venue – but this is the only money you have to fork out. Everyone can bring 5-10 items to donate and will be given tokens in exchange, which are used to 'pay' for the clothes you want to take. All items must be clean, good quality and ironed.

If this is your bag, why not try hosting your own clothes swap party for you and your friends? That way you won't have to pay £3 to get in and you can rifle through the sacks to loot in your underwear, without feeling like a weirdo.

Tickets from Bang Bang Vintage or email sheffieldvintage@hotmail.com

FREECYCLE.

It's been mentioned within these pages before but, in terms of alternative shopping, Freecycle really is up there amongst the best of them. Set up to reduce the number of usable products going to landfill, this Yahoo group sends regular email summaries of goods offered and wanted by its members. If any are relevant to you, you just email the sender and arrange a rendez-vous.

Alternatively, you can place your unwanted stuff on the list, which can be a godsend if you are moving house and don't have the time or inclination to go to the tip. Placing a 'goods wanted' advert is often of limited success – be realistic about what people are likely to have knocking around the place!

Having now been a member of Freecycle for around six months, I can say I am genuinely surprised at the amount of good quality items that pass through. It can take a while for something to come up if your needs are quite specific, but if, for instance, you are trying to furnish an empty house, you will quickly find a lot of what you need here – for free!

To join Freecycle, go to www.freecycle.org

ABUNDANCE@ENCOUNTERS SHOP.

The Abundance Project campaign to harvest and distribute all the unwanted fruit in Sheffield was the focus of this page in September. Well, the team have now gone one step better and created a shop where you can pick up the produce without getting any cash out at all! Abundance will be resident in the Encounters shop on Wostenholm Road until November 15th, opening Wednesdays and Thursdays 12-6 and Saturdays 11-4.

There are a number of ways you can get your hands on some tasty delights. Hang a memory or story about food in the story tree, add a tag to the Sheffield Food Network food map, or enter into a 'fair exchange' by swapping something more substantial like a jar of chutney, a plant or something you've grown. You could take away a wide range of produce, including eating or cooking apples, quinces and a variety of herbs.

The Sheffield Food Network food map is part of a project by Grow Sheffield and students from The University of Sheffield Department of Architecture looking at where people get their food (including shops, cafes and allotments) that might eventually lead to more accessible information about sustainable food in Sheffield. For more information, pop into the shop, or go to: <http://10liveproject2008.blogspot.com/2008/10/encounter-abundance.html>

For more information on Grow Sheffield and the Abundance Project, go to growsheffield.com

CASSIE KILL.

FREE STUFF.



MOHAMMED AND JAWAD ARE BOTH 29 YEARS OLD. THEY ARE FIT AND HEALTHY LOOKING YOUNG MEN, WHO WANT WHAT MOST MEN OF THEIR AGE WANT: A FAMILY, A HOME AND A JOB. THEY ARE LIKE EVERYONE ELSE. THEY JUST WANT TO BE HAPPY. IF ONLY IT WERE THAT EASY.

Mohammed came to the UK from Afghanistan eight years ago. Some of his family remain in Afghanistan while others have fled to neighbouring countries. Mohammed is lucky; he has been granted indefinite leave to stay in the UK so he can work and support himself. "When I first came to this country," he explains, "I was 20 years old and I spoke no English. I was lonely and isolated, and I missed my family and home. I still do now. How would you feel if you had to move somewhere you couldn't speak the language and you had to do it with no support? If you wanted to go home, you could, but I don't have that option. Eight years on and I still can't - it's too dangerous."

"When I was granted leave to stay, I worked for five years before I got too ill to work. When you are in this situation, you can't stop thinking. You think about your family, your friends, your home. I have not seen them for many years. You can't forget just because you are safe. Every day you think about these things, the future, and it starts to make you crazy. The worry and stress makes you ill. But what else can I do? I miss my family; they are the most important thing to me. They know me the best. I do not like being here anymore; I feel there is no future for me here. I want to go home. But I cannot go home, it is too dangerous. There is no future for me there either."

Jawad is also from Afghanistan. He has been here for four years. But his situation is different. He is an asylum seeker, which means he could be denied refugee status and sent home at any time.

"When I first arrived I received support from NASS (National Asylum Support Service). They gave me £30 a week and a place to stay. But then that stopped, and now I only receive £20 a week from ASSIST and no accommodation. They sometimes give me food too. I stay with friends, they also give me food. But I have slept in the park because I had nowhere else to go.

"The last time I spoke to my family was four months ago. I miss them, but how can I afford to call them more when I only have £20 a week to live on? It is not much.

"Every second I am waiting, so how can I make a life here? I was a mechanic in Afghanistan but here I am not allowed to work. At any moment I could be told I have to go back home. Although I am not happy here I do not want that. It is too dangerous to go back. I have no future. How can I make a future for myself if I don't know if I can stay? For four years I am waiting. I am always waiting."

"We are young men," says Mohammed, "but we will not be forever. In 10, 15 years it will be too late for us. If we ever get back home we will be old men. How will we find wives? We should have wives and children now; we should be making our lives now. We are like everyone else, we want to be happy, but how can we? This is why working is good. If I was like you, I would work. It helps pass the time. But now I can't because I just can't forget about these things. The stress and pressure is too much, it has made me ill. But how can people understand this situation?"

To find out more about refugees and asylum seekers, and the work ASSIST do, look on www.assistsheffield.org.uk

SEIRIAN DAVIES.

UNREPORTED TRUTH.

THE DEMISE OF OUR POST OFFICES.

OUR POSTAL SYSTEM WAS FIRST ESTABLISHED IN THE 17TH CENTURY. NO STAMPS BACK THEN. WHEN WE TALK ABOUT THE POST OFFICE IN THE UK TODAY, IT'S NOT JUST ABOUT BEING ABLE TO SEND LETTERS ALL AROUND THE UK AND THE WORLD. THE POST OFFICE IS A VITAL COMMUNITY RESOURCE FOR MANY PEOPLE, YET THE GOVERNMENT WANTS TO CLOSE THOUSANDS OF THEM.

Now, before you get bored and turn the page, let me explain briefly why this matters. It involves valuing supportive communities, and might also have a positive effect on the current financial doom.

First, some history. In 2006 Trade and Industry Secretary Alistair Darling announced that 2,500 post offices would close by 2009. There is a pretty compelling reason behind this: the network was losing £4m a week. There are 16 post offices facing closure in Sheffield. Now, assuming that protestors are right in saying that they provide such a vital service, shouldn't the Government try something else before just closing a whole load of them?

Elements of Sheffield City Council have actively involved themselves in the campaign to oppose this, including travelling to Downing Street and presenting a petition. A final decision about the Sheffield network is expected at the end of October.

So what's all the fuss about?

Back to basics first: where else are you going to send a letter or parcel that needs more than a first or second class stamp? This is vital to a lot of small businesses as well as everyone else. And yet post offices are already overstretched. Have you ever tried queuing on a lunch break to use one? Don't expect to have time to eat.

If the Government is actually worried about poverty and social exclusion in the UK then keeping local post offices open is a move in the right direction. A lot of people over 65 rely on the Post Office to receive their pension as well as for paying bills and receiving benefits. For those people that find it difficult getting around, closing down a local post office is going to cause them big issues. It will make people even more isolated and will strip our towns once more of any community feel.

It's been suggested that the Post Office network can actually help folks in the recession. At a time when accessing credit is going to become more difficult, the Post Office is an institution that can be used to widen access to finance. For a start, it's one of the biggest networks in Britain, with more branches than there are bank branches (source: Guardian, Editorial, 2nd October 2008). It could offer a stable service, rather than some attractive but ephemeral interest rate, and be a means of helping those outside the banking system find a way in. Of course, being 'in the system' isn't necessarily the answer to everything, but when it comes to paying for things like heating and electricity, those who don't have access to tools like direct debit lose a lot of money. Check out New Economics Foundation's website to go further.

It's fair to say the Post Office isn't perfect. A lot could be done to improve the services it offers, such as longer opening times and more staff behind the counter. However, the point remains that the Post Office provides an essential service to a lot of people, not a luxury. Removing these points of access will cause problems for the most vulnerable people in our society and at a time of economic uncertainty. Many towns are fighting the closures, including Essex where a post office has been re-opened thanks to intervention from the Council. As long as this doesn't divert funds away from other causes, this seems like a move in the right direction.

KAT COUSINS.

WHAT'S YOUR OPINION?

If you think all of this matters, check out the Sheffield City Council website, Sheffield forum or watch the local press.

THE POST OFFICES THREATENED WITH CLOSURE ARE:

CROOKES VALLEY ROAD, SHALES MOOR, THE MOOR, WESTERN ROAD, GRIMESTHORPE, HATFIELD HOUSE LANE, HIGH WINCOBANK, SOUTHEY, WADSLEY BRIDGE, DEEPCAR, LOXLEY, OAKBROOK ROAD, PARKHEAD, SILVERHILL, DERBYSHIRE LANE AND PARK GRANGE.

SHEFFIELD COMMUNITIES AGAINST POST OFFICES CLOSURES (SCAPO)

sheffield.gov.uk/whats-new/saveourpostoffices

POST OFFICES.

AGE
14+

01/11/08

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ANYONE ELSE BEEN STRUGGLING TO GET THEIR HEAD AROUND WHAT A 'SHORT SELLER' IS LATELY? SOMETHING TO DO WITH SATAN'S LEFT ARMPIT, POSSIBLY? SOMEHOW, 'THE ECONOMY' HAS BEEN PROMOTED IN THE POPULAR IMAGINATION FROM FOUR SECONDS OF ACRONYMS, ARROWS, POUNDS AND DOLLAR SIGNS AT THE END OF THE NEWS THAT PRESUMABLY, SOMEONE, SOMEWHERE WATCHED AND UNDERSTOOD WITH INTEREST (BUT PROBABLY SOMEONE EQUALLY MEANINGLESS TO THE REST OF US).

Suddenly, to the consternation of all, that eight seconds has mushroomed. It is the news. Up to an hour of symbols and numbers and dullards wringing their hands as life as they know it hangs delicately in the balance, salvageable only by chucking trillions of pounds at the idiots that got us into this mess.

So, essentially, everybody's broke. Those that weren't are now because their bank's broke, and we're all a bit more broke than we were because our (broke) government is borrowing even more money from The Bank of Hypothetical to bail everybody out. I say 'everybody' - I mean the banks, not you. Obviously.

Depending on who you listen to, the current financial pig's ear in which we find ourselves can be attributed either to the sinister machinations of slathering suited toffs in the City banking system, or the idiot underclasses who borrowed vast amounts of money they had no hope of ever paying back. Of course, both of these evils can, if one is that way inclined, be traced back to an incompetent government who should have controlled both.

Free-market policy, bequeathed by Thatcher and embraced by Nu-Labour, is 'free' in the traditional conservative sense: offering the freedom to screw over the many in the interests of the few. As in 'free-trade' - the opposite of 'fair trade'. This lynchpin of global capitalism arises from the principle that, if left to their own devices, the laws of supply, demand and competition will automatically regulate businesses like banks, and everything will look after itself nicely without any pesky government intervention to interfere with profits.

The recent proof to the contrary should at least bring in a new era of legislation - not allowing banks to reward risky investment using other people's money with unfathomable amounts of cash, for example. But perhaps the changes could go further than policy, which could well be undone by future governments. The bankers and borrowers might well have a fair bit in common. Both were clearly dealt a short hand in the intelligence stakes. Unfortunately, the world is full of idiots and we must allow for this when making the rules. And both were chasing rainbows with big wads of money at the end. They may have done so blindly but neither was responsible for the routes that existed inviting them to do so.

City employees were doing their jobs, in which success is measured and rewarded with a pound sign. By the same token, if you offer people the chance to own a bigger home, get a bigger car, or maybe just pay the bills, many will go for it, whatever the interest.

So, yes - regulate the banks, sensibly, because making sure the system works is what governments are supposed to do, if they can find the time. That's what we employ them for. But perhaps we need to think about why we live in a society in which quite so many people need to borrow so much in order to have all the things they feel they need.

LYNSEY JEFFERIES.

DEBT BITES.

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THERE'S OFTEN A SCENE IN COWBOY FILMS WHERE THE HERO GOES TO HIS YOUNG SON AND EXPLAINS THAT, WELL BOY, AHM A-GONNA HAVE TO GO AWAY FOR AWHILE SO YOU LOOK AFTER YER MOMMA AND THE RANCH, Y'HEAR? THEN HE HEAVES INTO THE SADDLE AND RIDES OFF TO GO KILL SOME SIOUX OR WHAT HAVE YOU.

Well, it seems we've reached that time with Starwipe. This will be the final edition of this column - you're on your own when it comes to Sheffield meeja reviewing and wanton Star slagging.

Part of that is personal. Your humble correspondent recently hoisted his final pint in the Lescar and made a move out of Sheffield. He thought about keeping up with the Star online, but he reckons Starwipe is the sort of thing best written by a soldier on the ground.

Part of this has to do with what's happening at the Star. If you've read the last couple editions of Now Then, you'll know that Starwipe's been less concerned with taking the piss out of his corporate media cousins and more concerned with how the corporate is screwing the media. To wit: it's dark days at the Star. Relations with troubled parent company Johnston Press haven't been good for some time, and the announcement several months ago that five staffers would lose their jobs moved things onto a war footing. There have been several industrial actions and talk of a fully-fledged strike. Because Now Then's a monthly magazine it's difficult to write topically about such a swiftly changing story, but it's worth checking in with top journalism news sources like the Press Gazette (www.pressgazette.co.uk) or Media Guardian (www.guardian.co.uk/media) for the latest.

The point as it relates to Starwipe is that, while this often irate meeja critic often needs to bang his head against the nearest flat surface after reading the Star, he doesn't feel like taking a pop at journalists who are already taking much harder pops from their paymasters. Particularly when it's those paymasters' commitment to the bottom line instead of properly staffed newsrooms and proper, well-funded journalism that creates the climate where crap journalism is allowed to fester like an infected, pus-filled boil.

Recently, British newspaper icon and Guardian media blogger Roy Greenslade posted something defending the great British journalist from charges that he or she should be held responsible for a noble profession's decline. He starts out by giving a little history, some of which goes like this:

"It is all very well to blame journalists for leaving business to the business people, but what was the alternative? In the 1970s, when I was an NUJ activist and a member of a Marxist party, I had a clear idea about workers seizing control of newspapers' editorial agenda. (And everything else, of course).



That attempt, prefigured in the failed attempt to enforce an NUJ closed shop, sounds both crazily idealistic and, I readily concede, at the same time, madly illiberal and totalitarian. But the closed shop campaign, which united owners and editors (along with the majority of both Fleet Street and regional journalists), did prove beyond any shadow of doubt that media owners ruled the roost.

Attempts to set up viable alternatives to the mainstream British press have failed hopelessly. The brief flowering of an agit-prop press in the early 1970s died. Later attempts (News on Sunday!) were always marginal. Big media has ruled.

And it has ruled internally too. Journalists conform to the wishes of their owner-editor masters or take a hike..."

A little later, he shifted from history to politics. Newsroom politics.

"The power lies with the employer. While some owners are encouraging their staffs to be inventive they are, at the same time, reducing staffs to levels that stifle the possibility of innovation.

So the dilemma for journalists who wish to build a new journalistic Jerusalem is, like everything else in this world, an economic one. They need to make a living and must necessarily make compromises to do so. Working within that reality it seems grossly unfair to blame journalists for the journalism they are required to produce."

I suspect that if he'd read that aloud in the Star newsroom, it might have started a little religious revival - shouts of "amen" and the like.

It's tough to tell how things will turn out at the Star, but prolonged trench warfare can be expected.

In the meantime, keep seeking out proper media. The fact that you've got this excellent publication in your hands shows you're the sort of discerning consumer of journalism who knows to seek out independent media whenever possible. (No really, I've always thought that. You're very attractive, too. And you smell real nice.) Support the proper nationals. Tune into Radio 4 instead of Moyles. Read the New York Times website and watch English-language Al Jazeera.

And dammit, read the Star. Local newspapers are important, and talented people put yours together. They're handcuffed by crap management and money-grubbing incompetence at the highest level, but they're still doing something important. Not easy - especially today - but important.

ERIK PETERSEN.

STARWIPE.



SO WHERE ARE THE ARSE AND TITS? YOU HAVE NEARLY REACHED THE END OF THIS FINE MAGAZINE AND THERE HAS BEEN NO BOOTY, NOT EVEN A BIT! WHAT'S UP? WHERE IS THE NOW THEN 'MONTHLY BEAUTY'? IT IS WELL KNOWN THAT BOTH OPUS AND NOW THEN ARE BIG FANS OF THE FEMALE AND HER FORM, SO WHY NO SEXY SHOTS?

Maybe the lack of women bits in this magazine is a clear indication of how much Now Then really likes women, or maybe they were all too busy writing to get their kit off. Either way, we thought it would be interesting to research how many women earn a living from revealing it all. There are the girls in the magazines, strip joints and films. Then there is the regulated sex trade that can be seen as a 'career choice' rather than a last option. Then there are the ones that make all the headlines, the trafficked women. According to the ILO, "Globally, forced labour - which includes sexual exploitation - generates \$31bn (£16.5bn), half of it in the industrialised world, a tenth in transition countries."

There's a boatload of research on people trafficking and forced labour in brothels, but what about the people who aren't forced? We know how much illegal sex trade adds to the global economy, but where is the research on the legal sex workers or those who add value just by 'being sexy'? Honestly, who was thinking of chewing gum when those hot blonde twins were prancing around in the double mint advert? That was not about gum; that was about sexiness, and how much did those two girls increase sales by?

The 'being sexy trade' contributes to our economy same as the bin men, shops and bankers, so why then is the revenue from this business so well hidden?

Then there's the money changing hands in the buying of sex itself. Prostitution is not illegal in the UK, so are there any figures on how much money is made in the world's oldest profession?

Back to the research... Once we had stopped stumbling on porn sites when typing 'prostitute' into google, we were only able to find facts and figures on the sex slaves and children forced into the trade; not quite what we were looking for.

So, why, when half naked women are common place in all our lives, do we hide the economic outcomes of this work? Surely the UK (and the world) needs to recognise the work and income of prostitutes?

The BBC and Times report that prostitution has doubled over the last ten years. It is not illegal to be a prostitute; however, it is a profession hampered by inconsistent and confusing legislation and a cultural willingness to ignore the issue.

As the prostitute reform website states: "The laws serve to make providing sex in exchange for money difficult and dangerous. Soliciting (advertising sexual services), streetwalking and brothels (where more than one woman sells sex in an apartment) are illegal. Kerb crawling is illegal in most of the UK but different laws apply in Scotland. These laws firmly place the criminality of prostitution on the women."

So, prostitution itself is not illegal, but most of the activities associated with it are – on what planet does that make any sense? If it's legal, why make it so difficult? Are we still living in Victorian times, unable to even say 'sex' without blushing and looking over our shoulder to see if mother heard? No, we live in times when half-naked women are 20 feet tall on billboards urging us all to buy Wonderbras!

As it stands, the situation criminalises prostitutes, despite the fact that the work is legal, and leaves them vulnerable to abuse and social stigma. Forced labour and abuse is possible in any industry but surely it is easier to prevent these practices if the industry in question is out in the open and acknowledged. Denial is only helping the real criminals.

We say, "SORT IT OUT, GOV!" Give women a safe place to work and earn; the abuse of women is continued by the inability of government to protect those who choose to work in the sex industry.

It is clear that the economy works on the laws of supply and demand and I think we can assume that men will continue to want naked women in their life in some form or another. We at Now Then want to see more arses being kicked into action at government level. Instead of sticking our collective heads in the sand we need to accept we are human and some people want to pay for sex. They have done since before records began and they ain't gonna stop now! The least we can do is make sure it's done safely.

This is a local, national and international issue that is present in all our lives.

Here in Sheffield, the Working Women's Opportunities Project (SWWOP) runs an evening outreach programme that promotes good sexual health and awareness of the social issues that surround prostitution.

"We strive to provide a service to all women working as street sex workers in Sheffield, without discrimination, and are committed to supporting and empowering this vulnerable group. This does not include the promotion, control or reduction of prostitution as a goal; we see our role as emphasising the positives of women's characters, i.e. the strength and resourcefulness they possess that enable them to do their jobs. This approach also includes highlighting the positives in their lives generally."

SWWOP offers street workers a place to rest, pick up free condoms, have a cuppa and see a friendly face, before heading out again. We are lucky to have such a positive and needed facility in our local area, so happy 15th anniversary to all at SWWOP. We at Now Then salute you.

SOME MYTHS AND REALITIES ABOUT PROSTITUTION.

MYTH.

PROSTITUTES ARE ILLEGAL IMMIGRANTS OR PEOPLE TRAFFICKED FROM CHINA.

REALITY.

97% of the Sheffield Working Women's Opportunities Project's outreach clients in 2006 were white and British. Obviously, those working in forced labour conditions cannot work with this organisation, but the fact remains that there is no 'typical' prostitute.

MYTH.

PROSTITUTES ARE FORCED INTO IT BY PIMPS AND PEOPLE TRAFFICKERS.

REALITY.

According to SWWOP, "Selling sex is seen by the majority of street sex workers as an alternative option for obtaining money... They won't get sent to prison and it doesn't hurt anyone but themselves."

MYTH.

THE MEN WHO USE PROSTITUTES ARE JUST DIRTY OLD MEN IN RAINCOATS OR RICH BUSINESS MEN LOOKING FOR HIGH-CLASS CALL GIRLS.

REALITY.

According to research conducted in 2005 by the UK Human Trafficking Centre, the typical customer is about 30 years old, married, works full-time and has no criminal convictions.

MYTH.

IT'S RARE FOR MEN TO PAY FOR SEX.

REALITY.

In fact it is estimated that one in ten British men uses prostitutes – 10% of the adult male population doesn't seem too rare does it? (Research published in the journal Sexually Transmitted Infections)

BBC FORCED LABOUR ARTICLE
bbc.co.uk/1/hi/business/4532617.stm
PROSTITUTION REFORM
prostitutionreform.co.uk
LEGAL INFO ON PROSTITUTION
sw5.info/law.htm
SHEFFIELD WORKING WOMEN'S OPPORTUNITIES PROJECT
swwop.org

ANNA COLAO & SARA HILL.

SEX TALKS.

BE AN ARTIST

BECOME PART OF THE NOBLE PROFFESION!
TRANSCEND CORPOREAL NEEDS AND PETTY
DESIRES. PHILOSOPHISE OVER THE
TRUE NATURE OF THINGS, BREAK
SOCIETAL NORMS, AND INSPIRE
PEOPLE WITH YOUR AMAZING
TALENT.

WONDERFUL!

NOW JUST
PART YOUR LEGS
A LI..TTLE MORE



FIRST OF ALL, LET'S GET THIS RIGHT.

SHEFFIELD IS MUSIC CITY.

FOR MORE THAN 40 YEARS THIS PLACE HAS BEEN TURNING OUT DIVINE, GROUND-BREAKING, WEIRD AND WONDERFUL MUSIC ACROSS ALL GENRES. WHETHER IT'S ELECTRO, TECHNO, INDIE, ROCK, FOLK, BASSLINE, ACOUSTIC OR DUBSTEP THIS CITY BREATHES MUSICAL CREATIVITY. GIVE A SHOUT OUT TO SHEFFIELD'S YOUTH ORCHESTRA, KNOCKING THEM DEAD THROUGHOUT EUROPE, AS WELL AS MUSIC IN THE ROUND, CARRYING THE TORCH FOR CHAMBER MUSIC. REMEMBER, THOUGH, IT'S NOT JUST THE MUSICIANS; IT'S THE PRODUCERS, THE DJs, THE SONG WRITERS, THE DESIGNERS, THE FILM MAKERS, THE WEBSITES, THE RECORD LABELS, THE VENUES, THE CLUB NIGHTS, THE FREE PARTIES AND, YES, A BIG BUNCH OF FLOWERS FOR THE PROMOTERS - THOSE SHADOWY FIGURES SCURRYING THROUGH THE NIGHT, SPREADING THE WORD WITH A FISTFUL OF FLYERS IN ONE HAND, POSTERS AND BLU-TACK IN THE OTHER.

It's the Sheffield show, the show from that city that somehow keeps falling off the map, never quite making it on the weather charts, curiously forgotten when the parade of 'great British cities' is rolled out, practically patronised out of existence for its caricature working class culture. Who cares? The fans know. Japanese youth tuning in to Samurai FM to listen to Hiem, obscure French bands praying at the altar of Warp know it and hopefully even classic rockers Def Leppard, sprawling next to their mythical guitar-shaped swimming pools, still know it.

But would it be too much to expect our own city fathers, good old Sheffield City Council, to wake up, smell the roses and realise exactly how much good music does for Sheffield's economy and global reputation?

Apparently so. Here's a couple of their more recent triumphs. First off, it was them along with the police who killed Kiddy Corp, the callous murderers. Some months ago, just as the Council was deciding to make 'positive activities for young people' their most important priority for the next three years, in the name of safeguarding young people, they finally managed to strangle Kiddy Corp with red tape. For years Kiddy Corp at Corporation, Sheffield's temple of rock, has been entertaining the under-18s, giving them their first taste of clubbing, providing a rite of passage to music pleasure and helping create the audiences of the future. Sadly, no longer. A series of ever more demanding bureaucratic requirements finally pulled the rug from under this venerable and much loved club night. Strike one.

Then just the other day we heard of an even more brilliant move - the flying tax. It works like this: you have an idea for a new promotion, maybe a record launch or a live music gig, you find a venue, which might well be free 'cos it's a week day night, you sort out a sound system and sound engineer, often free or cheap as it's mates working together, put the word out online, print off some flyers, could be cheapo black and white on a photocopier that someone has access to, then set off with your flyers to Division Street, or to some other gig in town where you hope to find the right crowd, start to give out your flyers and then BAM! The hand on your shoulder, the demand to see your badge... BADGE? No badge? No flying. And, yes, there is the small matter of a fine - up to £2,500 if you want to know.

The badge then...Well, if there are three of you on the case, maybe covering different places at one time, then the badges will cost you a total of £325. Never mind if it's a one-off event, or if you do just a few through the year out of a love for music, that's the cost. And it doesn't stop there. Big Brother wants all the personal details of the overall promoter; all details including National Insurance numbers of the flyerers. They demand to see the flyer before it goes out so they can approve it or disapprove it, and, oh yes, you've got to be wearing high visibility clothing to make it easier to spot you. Seriously, you couldn't make this stuff up.

It's all on the Council website (search on 'flyers') and there's a number to ring if you want to ask more or make your feelings known. I rang it the other day and was told that this whole matter had been consulted on for two years. "Consulted?" "Oh yes, and very extensively too." All the big clubs had been consulted. Had the Corporation been consulted? "Of course." So afterwards I rang the man who runs Corporation to be told that the first he'd heard of it was a few weeks ago when the tax was imposed. I talked to all the promoters I know. Consulted? Yeah, sure.

This won't do. First they killed Kiddy Corp, now they are going for the independent promoters. If you want to find out more, there's a new Facebook group, Promo Acton Sheffield, politicians have been told and there's a meeting coming up soon with the City Centre Management Team to register our complaints. So, watch this space. We have got to drag this city away from its Victorian obsession with tidiness and control towards the bright lights of vibrancy, fun and innovation. Oh, yes, and bring back Kiddy Corp.

sheffield.gov.uk/out--about/city-centre/distributingleaflets

PAPA AL.
al@jujuclub.co.uk

Facebook Group - Promo Acton Sheffield

TALES FROM MUSIC CITY



THE DEVONSHIRE CAT.

TWO MEN OF GREAT MATURITY AND WISDOM, CAPABLE AT A MOMENT'S NOTICE OF RUNNING THE COUNTRY, MEET EVERY WEEK IN A DIFFERENT PUB TO CONSIDER THE STATE OF THE WORLD AND PROPOSE THE CORRECT SOLUTIONS TO ITS VARIOUS PROBLEMS.

THANKS TO THIS MAGAZINE, BILL AND BERT'S THOUGHTS AND SUGGESTIONS CAN NOW BE SHARED BY THE WIDER POPULATION.

Now then, Bert, fancy a pint of tea?

Tea?

Traditional. English. Ale!

Hang on, Bill, give us 'alf an hour to look at what's on.
(Scanning several blackboards)

I've looked already. I'm going to ask barmaid for a 'Roll in the Hay.'

You'll be lucky. Eh, what's this? (Pause, then reads aloud) ... King Cnut ... bloody 'ell, how do they get away with that!

No, you daft sod. It's 'K newt.' E was a king who told the bloody tide to go back. Anyway it's just like FCUK, clever advertising. But I'm not having any of that. It says here it's 'opeless.

(Bar Maid) Excuse me, sir's - it's 'hopless' - made without hops. In fact, the St Peter's brewery recipe is over 1,000 years old and...

No thanks, luv. We'll have two 'Willie Warmers.'

Now then, Bill, you dirty bugger.

I've never 'ad this much choice before. Have they got Tetleys an' all?

I thought you didn't want tea! Great staff ere, really know their stuff. They have to try all the beers, poor sods. And you get a real good mix of people.

Nice to get away from family.

Talking of which, how's your daughter'?

What, d'you mean our Susan?

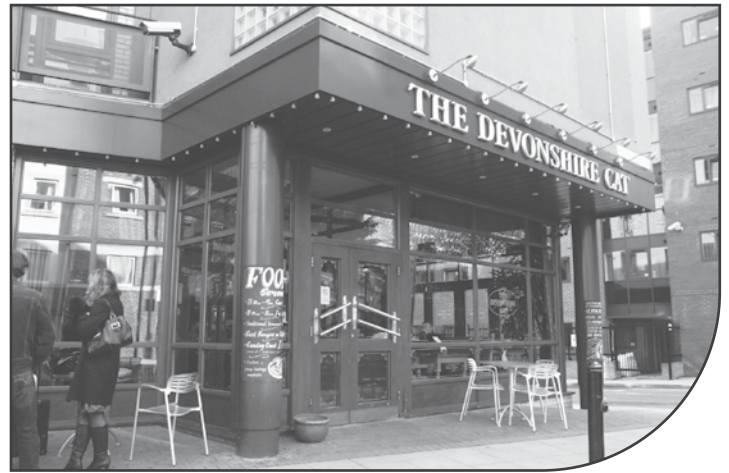
Aye.

Well, she's gone back to college. I took 'er to train station on Friday. She says second year's more important than first year and she's goin' to knuckle down and study - that'll be the day. She's bone bloody idle that one.

She can't be. She's gone to college!

Aye, but she's only doin' English, not exactly bloody difficult, is it? I mean all you do is read and then just talk about what you've read and if teacher likes what you've read and said about it, you've got a degree. Just like A level - it gets easier every year. Government wants all colleges to give more first class degrees, so that's what they're doin'. Just so that government can say people are better educated. Educated my arse. They don't want us educated. If we was, we wouldn't vote for the buggers.

Come now Bert, what d'you think is a proper subject?



Media Studies, that's a right proper subject. They do it 'ere at 'allam. No wonder, just look at Sheffield. All the jobs are in Media Studies, all the flats that've been built is for media studies folk. They're the new rich, you mark my words.

How do you work that out?

Look, all the new companies 'ere they all got to do with media, all these new magazines, computer games, video, advertising companies - all media. Media, that's what Sheffield is about. We got a 'cultural industries quarter' down by station, a digital campus - whatever that is - but it's all media. I know that. So our bloody Susan does bloody English. She'd get a good job with Media Studies. Nobody wants English - it's crap. You don't need to know anything or even spell properly. You can get a computer to do all that. Well, that's what I told her. She said I was talking bollocks. Now there's an English education for you! Talkin' of bollocks, my round - fancy that 'Dog's Bollocks', Or the same again?

Do they have 'Gnat's Piss'? Nah, I'll have what you're having. Leave us your paper, Bert. (Bert hands over extremely worn copy of the Sun)

(returning with a Dog's Bollock in each hand)

Still on first page? Was you always a slow reader? Haven't you got a degree in English, then? Only takes me 30 seconds to read Sun. 25 seconds for Page Three.

Pillock. I always read paper backwards. Sport first, then gossip, then politics at the end. Got to get your priorities right. 'Ere, 'ave a look at this. (Points to story in paper)

Proves my point. Spanish landlord's dead right. You can always tell English tourists, only buggers what can't speak English!

Your Susan could get a job there then easy, teaching tourists!

Sod that, Bill. She don't want a real job. You know what she said other day? What do I know about work, she says, spending all day in pub.

She's right, Bert. You know what they say - work is the enemy of the drinking class! So, where to next week? 'Ow about Banker's Draft in town?

Bankers' Bloody Overdraft, you mean!! And it's your round.

TWO MEN IN A PUB.

THIS MONTH

MID-WEEK

MONDAYS

Salsa Class with Nisha Lall,
Beg. 7.30pm Adv. 8.30pm.
For more info visit
aimtodanceandcreate.co.uk

TUESDAYS

Bar Night
Stuesdays@ Penelopes
Great Music, Drinks offers, FREE
VODKA jellies plus big games
(Jenga, Twister, etc). Get your
Special Stuesdays Membership
Card and get money off entry to
club-nights at the weekends!
Free entry
7pm till Late

WEDNESDAYS

Wednesday
Vodka Nationwide pre-bar
Pre-bar and ticket outlet for
Sheffield's biggest student night.
Extra special drinks offers and
giveaways.
7pm till Late
Free entry

THURSDAYS

Live Music
That Band Has Balls
Band competition, come and
support the great bands who
have battled through the first
round and made it into the
second.
8pm till late
£4 otd, or text YOUR NAME
plus BALLS to 07845 880 677
to get in for £3

WEEK-ENDS

Sat 1st

Pseudo 54

This month we are pleased to present one of Sheffield's finest home
grown DJ talents, Winston Hazel (Scuba, Electric chair) alongside
Pseudo resident Mike O Marc. As always expect the sound of the
underground New York club scene, embracing soul, rare disco,
soulful house and garage.
10pm - 3am
£5 / £4 NUS.

Fri 7th

Rough Disko

We say Yes: 8-bit, electro, booty bass, punk house, wonky techno,
disco, Baltimore, baile funk, jackin' house, casio disco. This month
we have extra special guest, SQUIRE OF GOTHOS
(Electrostimulation Records) plus Rough Disko residents.
10pm - 4am
£5 OTD

Sat 8th

Hang The DJ

DJs from Sheffield and beyond push the boundaries of music as we
know it to bring you an interactive show case of the finest Electro,
Electro Clash, Techno, Retro, DigitalDisco with resident DJ Ricky
Chopra. This month we welcome special guest, Inside Out Boy. He
has played alongside some of the biggest names in electro includ-
ing Proxy, Boys Noize an CSS. We are very excited to have him at
our party!
10pm - 3am
£5 OTD

Fri 14th

Between The Lines

An eclectic mix of past, present and future music provided by
bands and djs. This month we have the 'Pygmy Globetrotters and
'Cabshaka' with more acts yet to be confirmed. The delicious
'reformed skampi' will be playing records with someone equally as
beautiful as themselves.
8pm - 3am
£5 otd.

Sat 15th

Pow Wow Club

The coolest Rhythm & Blues, Groovy Soul and Hip 60s Mod Sounds.
It'll be another night of madness with the best, coolest & rarest
obscure & classic rhythm & blues, 60s soul, boogaloo, ska,
dancefloor jazz & assorted 60s grooves! Djs Mik Parry, Gav Arno,
Callum Simpson Plus special Guest. All music lovers welcome,
cool appearance always appreciated by everyone.
9pm - 4am
£6 otd, No entry after 1am



Sat 22nd

Groove

Soulful house music all night long with Disco down
plus special guest...
10pm till 3am
£5 OTD

Fri 28th

Thank Funk Its Friday

Weekly line-ups of massive Dj talent from around the
country bringing you the best in funky, vocal, bouncy,
soulful house.
Check facebook group 'TFI' for more details.
10pm till 3am
£5 otd, Adv Guestlist
£4 text YOUR NAME plus TFI to 07845 880 677

Sat 29th

Mondo Agogo

Hotter than Wasabi Seinen Mecha, Manga, Virtual, Cyber,
Ninja, Electro, with residents Spendiculous, Andy Donk &
Jordan Hope plus special guest.
10pm till 3am
£5 before Midnight, £7 after

Penelopes

53-55 Arundel Gate
Sheffield 1

penelopesadventures.co.uk
Tel 07845 880 677



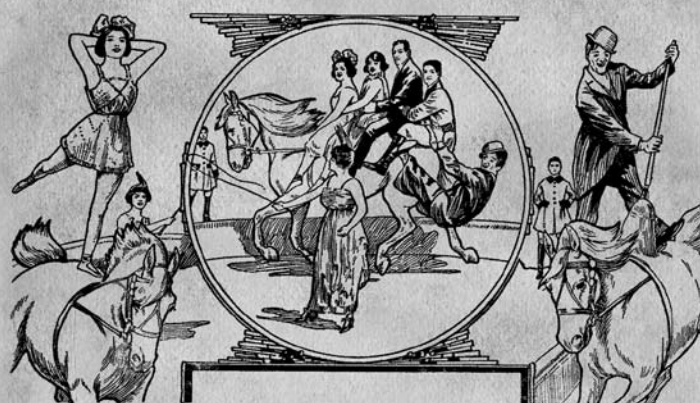
Open 7 days a week : Monday - Friday 9am - 8pm

Saturday 9am - 6pm

Sunday 11am - 4pm

- Sheffield's oldest, friendliest and most enthusiastic Vegetarian / Vegan and Organic Wholefood shop!!
- Local Produce / Organic Box Scheme / Interesting Seasonal Fruit and Vegetables....
- We are here to help with your dietary needs!!
- On the 95 bus route... just behind the University....

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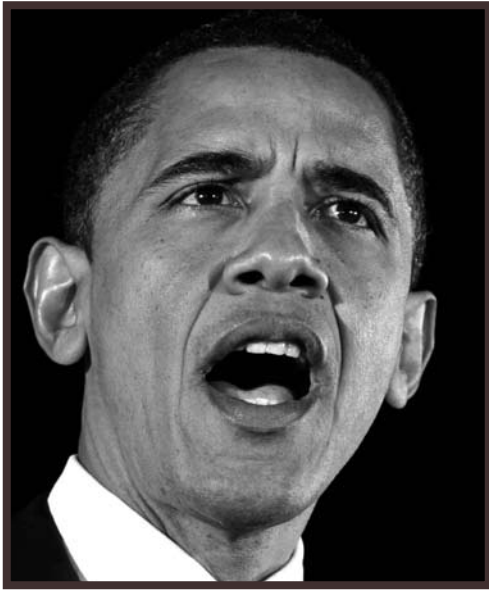
Tel: 0114 275 2311/07801 323230

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

OBAMA TOO SKINNY TO BE PRESIDENT

US STILL NOT READY FOR A SKINNY PRESIDENT, CRITICS WARN



DESPITE HIS NARROW LEAD OVER HIS REPUBLICAN RIVAL JOHN MCCAIN, THE AMERICAN PUBLIC'S INHERENT DISTRUST OF SKINNY PEOPLE MAY YET PREVENT BARACK OBAMA FROM BECOMING THE NEXT PRESIDENT OF THE UNITED STATES.

Straw polls show the Democratic candidate currently holding a 5-point lead over McCain. If maintained until election night on 4th November, this would give Obama a hugely symbolic victory as the first overtly skinny guy to enter the White House. But commentators warn the "deep-seated neurosis" of some Americans may resurface as election day approaches, giving the Presidency to the paunchier McCain instead.

"There's no doubt that people all over the United States want to break from the past," the Washington Post's Eric Lipton told No Quarter. "Obama is the man to give them that break - but despite signs that they're ready to embrace change and elect a slim man, they may yet play it safe at the polling station and go with the wider guy."

Jane Earl, a svelte professor of Social Sciences at the Massachusetts Institute of Technology, agreed. "People listen to Obama, and although they trust in his superior grasp of the global financial situation and believe he can ultimately create a more equal society, they're still wary of him - because he looks so angular, so different."

"America just might not be ready to elect a guy who can fit into a pair of size 30 trousers," she concluded.

"I'm sure Obama's a fine man who takes great care of his kids," said Bob Mathis, a used car salesman from Denver. "And I do believe he wants to get our troops out of Iraq as soon as possible. But I'm still not convinced he's, shall we say, thick set enough to be commander-in-chief."

The fact that Obama is technically only half-skinny - his mother was trim but his father came from a long line of weighty ancestors - does not seem to make a difference.

"When I see McCain waddle on stage and hear him talk about traditional family values through his jowly chops, I think, hey, this guy's just like me," said Mathis. "No matter how much his father weighed, Obama's just too bony to have the same effect."

"I remember we used to have a skinny kid in our class at school," adds Cressida Reich, a housewife and neighbour of Mathis. "He was a bright kid, and he got on well with everybody, even in spite of his funny little shorts."

"But that doesn't mean I think a skinny man should be running the country," she added. "Somehow it just doesn't feel right."

Others were more blunt about their feelings towards Obama. "I ain't got nothing against skinny people," said Hank Drayson. "I just don't think they're as American as the rest of us."

Drayson added that he had not been convinced by John McCain, but was more likely to vote Republican since the appointment of the comely Sarah Palin as his Vice-Presidential candidate.

THOUSANDS OF MEANINGLESS JOBS LOST AS FINANCIAL MARKETS COLLAPSE

THE GLOBAL FINANCIAL CRISIS HAS CAUSED THOUSANDS OF FINANCIAL SERVICES EMPLOYEES TO LOSE THEIR FUNDAMENTALLY POINTLESS JOBS, ACCORDING TO RECENT CBI FIGURES.

Up to 1,200 investment bankers and traders lost their jobs in September alone, when Dresdner Bank was taken over by Commerzbank after losing €846m since January. The takeover deal will mean that a further 9,000 staff will lose their bewildering positions by 2012, delivering a saving - if anyone even cares - of €2bn. Other firms, including Standard Investment and HBOS, have also reported redundancies in screamingly futile areas such as transaction management and global paraplanning.

But the job losses are not expected to have a serious impact on Canary Wharf, where the world's major banks stand like gleaming tungsten phalli against the east London skyline. "There are still plenty of banking automata schlepping down to Citibank and HSBC each day," said the CBI's Richard Hutton, "and they seem happy to continue as tiny cogs in the clanking wheel of global capitalism. Provided they keep their jobs, it's likely they will simply pound around on their little wheels like mindless hamsters - which is exactly what the banking sector needs at this time."

Canary Wharf's bars and pubs are also confident that the job cuts will not affect trade. Nathan Treesor, 29, a manager at Smollensky's in the City, remained optimistic about business: "We've seen a slight dip in champagne sales recently, but business has remained brisk. After all, the people that haven't lost their jobs still work in banking - and God knows they need a drink at the end of the day to help them forget that."

Despite the current confidence, there could be further shocks to the sector. Despite the recent banking bail-out, the FTSE 100 has suffered a £600bn loss in value in recent months, which could affect jobs so sublimely bereft of human value that the entire mergers and acquisitions market could go down without a trace.

I'M GOING TO RECYCLE THAT NOW THEN. - ECONOMY DIAGNOSED WITH MANIC RECESSION.

Threads.

November listings.
Saturdays.

8th
Park Brigade LIVE.

15th
Pilooski DJ Set

22nd
New Residents Special

29th
Molotovs LIVE.

Free before 11, three quid before midnight, fiver after.
10 PM until 4 AM.

DQ, Fitzwilliam Street, Sheffield.

Facebook = Threads.



Fitzwilliam Street, Sheffield, S1 4HA

Available for hire.
Perfect for all occasions.
Email upstairsvenuehire@hotmail.co.uk
or call 0114 2211668.

DQ Membership!!!

Membership cards are just £3

Just one wave of your card at the bar
could get you all this...

Double house spirit and mixer £3.00
Single house spirit and mixer £2.50

Red Stripe can £2.50
Beck's bottle £2.00
Carling pints £2.00

Jagerbomb £1.50
Apple Sourz £1.00

Cards are available at the bar.

www.dqsheffield.com



ON THE 5TH NOVEMBER WE REMEMBER THE GUNPOWDER PLOT (AND THE SUBSEQUENT DISMEMBERMENT OF THE PLOTTERS INVOLVED BY THE DICTATORSHIP OF THE DAY) WITH A DAY OF CELEBRATION. ANOTHER FAMOUS INSTITUTION IS BEING BLOWN APART RIGHT NOW, BUT IN OUR DEMOCRATIC TIMES THERE WILL BE NO EXECUTION OF THOSE RESPONSIBLE. THANKS TO PAYPOINTS, DIRECT DEBITS AND THE CAR, THE LOCAL POST OFFICE HAS BEGUN TO FADE FROM OUR LIVES. YET POST OFFICES ARE WHAT DEFINE OUR COUNTRY AS MUCH AS FISH & CHIPS, PUBS AND TEA. MORE THAN THAT, FOR THE OLD AND FOR THE SKINT, POST OFFICES OFFER A STEADY FACE IN A TURBULENT WORLD, A PLACE FOR SAVINGS WHEN BANKS COLLAPSE IN THE SMOKING RUBBLE OF GREED, A PLACE FOR CHATTER WHEN THE OTHER LOCAL SHOP IS A SUPERSTORE TWO MILES AWAY.

In late 2007, as grim faced suits gathered in Post Office HQ, Green councillors put a motion to the Full Council meeting in Sheffield. Full Council is where all the councillors get together and vote on proposals from the different parties, shouting at each other, occasionally sticking to the point, and then voting as they had planned to do hours before. The Greens said the Council should support post offices through thick and thin, deliver services in them, work from them, live in them, and so on. The Lib Dems wanted to chuck out the Green proposal and have the Council support their national policy - to sell off Post Office Ltd (the management arm) and see if individual post offices sink or swim. The Labour group, then in the majority, voted against everything and the whole lot was swept into the minutes of history.

Jump forward to this June and Post Office Ltd has gone all mental dentist, extracting post offices as fast as it could in search of an overall profit, whether the post offices in question were healthy or not. Green councillors wanted the Council to oppose these closures and support the post office network. The Lib Dems amended the proposal but kept opposition to closures. The few Labour councillors left after the election mauling skulked in a corner and didn't vote, leaving the Lib Dems and Greens to push things through.

Any chance that Labour councillors could stay on the fence was swept away when closures were publicly announced. Co-ordinated by the Sheffield Campaign Against Post Office Closures (SCAPOC), postmistresses, pensioners and community activists united to challenge the closing of post offices. Under Lib Dem control, free from the Government whip, Sheffield Council turned into a shouty campaign group. Posters went up around town. Council officers supported local opposition groups. This was the real Council in motion - not some bloated bureaucratic monster, but an active organisation supporting local people. Even the Labour councillors joined the campaign with the enthusiasm of the born again.

In a general election, the serious job of running the country can only be left to people with experience - even if that experience is in making a mess of it all. In a local election, if someone can get their name on a ballot paper they stand a fair chance of getting elected. Local democracy can be as corrupt, as inept and as bloody minded as national democracy. But it is also far more flexible, far more democratic and far more LOCAL than national democracy. Councillors are keen for people to believe in them, to believe they are not the kind of person who would shut a post office, or play with an injured mouse for kicks. Councillors need votes, as votes bring the power to do good, or bad or be ugly. So, the next time you see a gaggle of people outside a pub or in a restaurant remember that those people can decide the future of this city. Persuade just twenty people to vote one way or the other and you can tip the balance of power. Do that ten times and you've got a safe seat.

Post Office Ltd has now announced which post offices will go in Sheffield. The Council could decide to save them, in some form, with post offices moved to libraries, community centres and pubs. People might accidentally borrow envelopes to read and mail themselves a pint, but at least they'll still have a service. Or the Council could decide to let post offices shut, leaving confused pensioners to pile up outside them in commemorative mounds, as local shops close in sympathy and unposted parcels lie crumpled in the streets.

SCAPOC or your local post office would welcome your support, unless you agree with the closures, in which case send a letter of congratulations to Post Office Ltd with an offer to set fire to reluctant postmasters. To support the campaign, get in touch with your local councillor, or write to the Star - you might not read it but all the councillors do.

You could also go along to the Full Council meeting on 5th November and let them know what you think, on post offices or anything else. You can ask a question or present a petition. They will be nice to you (especially if you keep off the swearing) and listen to what you say and give you some kind of answer. On this November 5th you don't have to stack a hundred barrels of gunpowder under the town hall to get some democracy, just go to Full Council and remind our representatives that you support, or oppose, them with your voice and your vote.

You can go to any Council meeting and ask questions at most of them - details on the Council site.

tinyurl.com/fullcouncil

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NEIL 'WOMEN158' PARKINSON IS A LEEDS LAD WHO CUTS HIS TEETH ON CANS OF SPRAYPAINT AND DIRTY WALLS. OUR DESIGNER TALKS TO HIM ABOUT WHAT MAKES HIM DO WHAT HE DOES - SICK ILLUSTRATION AND BEAUTIFUL MURALS.



NT. BASICS, PLEASE... WHAT STARTED YOU DRAWING?

I've always been drawing - since as far back as I can remember, or any of my family can remember. It's always been like it is now - just relentless. I never put a pen down; if the TV's on, if I'm listening to music, on the Internet, I'll be scribbling away.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

I sketch a ridiculous amount. I find it's best just to let ideas flow non-stop and not over labour them. I have a massive sketchbook archive that I like to sit and flick through to see if there's something in there that had a nice idea that I want to come back to, or that I could mesh with other elements from other sketches. I take in everything round me. I'm really overly observant, so generally there is no conscious starting point; it just floods out through development, thoughts circling my head and external factors.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

Everywhere. A lot comes from music or overheard conversations, or even just sat having a coffee in town watching passers-by. It might be like, yeah, that dress is kind of cool how it just sits like that, or, I should draw headphones like that from now on. I've never taken much influence from art strangely enough. There are obviously artists whose work I do enjoy, but I try to not let that sway what I do. The biggest inspiration is just living life to the fullest and seeing what it brings.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

I use whatever I have. I'm not a fussy drawer; biros, pencils and ink - anything for sketching. For painting I use spray paint, acrylic, ink and occasionally posca but only really for paper based work. And obviously on walls it's emulsion and spray paint.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

Everything you see and take in will affect you in some way, sometimes in a positive way, sometimes negatively. I'd say sculpture affects my art. I always think of the piece like a sculpture: it has to balance or it will fall and crack.

NT. HOW DO YOU SPEND YOUR DAYS?

Being creative. I'm constantly drawing, playing instruments, playing capoeira, writing, out painting walls, or just experimenting with things round the house.

But away from that it's a normal steady life of spending time with my girlfriend, seeing friends, shooting pool, enjoying a beer, grabbing a coffee, seeing friends' bands play. Much the same as anyone else, just much more frantic. I don't sleep much so it's easier to fit more into the precious time. I'm just blessed to be surrounded by great people who I love in a million different ways, and I love to spend as much time as I can with them; too often are they neglected in favour of ink and paint.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

Working extremely slowly on a book, in talks with a few galleries abroad about going out to do some shows. No doubt I'll be doing a lot more live art and travelling around to do it.

I'm in quite an experimental phase at the moment where I'm being a lot more playful with what I do. But in the same respect giving it more to say for itself.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? AND DO YOU FIND IT IMPORTANT?

Set fire to those stalls in shopping centres with printed images on canvas - you and I aren't going to see a penny 'til they all lie in ash. But really, it's just about getting out there, doing what you do. Money isn't why people get into art, unless they are seriously deluded, and if you are only in it for money, then do the world a favour and stop now, no one wants to see it. Travel round, meet other artists, take the time to get back to all the emails; it's great to get feedback from people and it always makes my day if I wake up to a nice message or two, so the least you can do is say thanks.

NT. WHAT DO YOU DISLIKE IN ART?

Collectives with manifestos. I just don't see why you'd ever need to sit down and make a list of what you can and can't do. It seems very limiting and unnecessary. I don't like all this metaphorical nonsense, where you have to read the accompanying essay to understand it and then come to the same conclusion that it's bullshit and you should have trusted your gut. I like art that immediately visually grabs me, then I can read into it, but the initial impression needs to be positive, not confusion or anger.

NT. WHAT MAKES YOU SMILE IN ART?

Just that people are doing it. I'd slip into delirium so quickly without it. I love seeing new pieces on walls, when you turn a corner and bam! It's there, larger than life, all colourful and wild. I love that I've been blessed this year to do some travelling round drawing or painting for people and at events. It puts a grin on my face when you meet artists you looked up to, and they come up and compliment your work and buy you a pint and stick round chatting. I've met some amazing people, made some amazing friends, seen some mad things, and it's all been a total blessing.

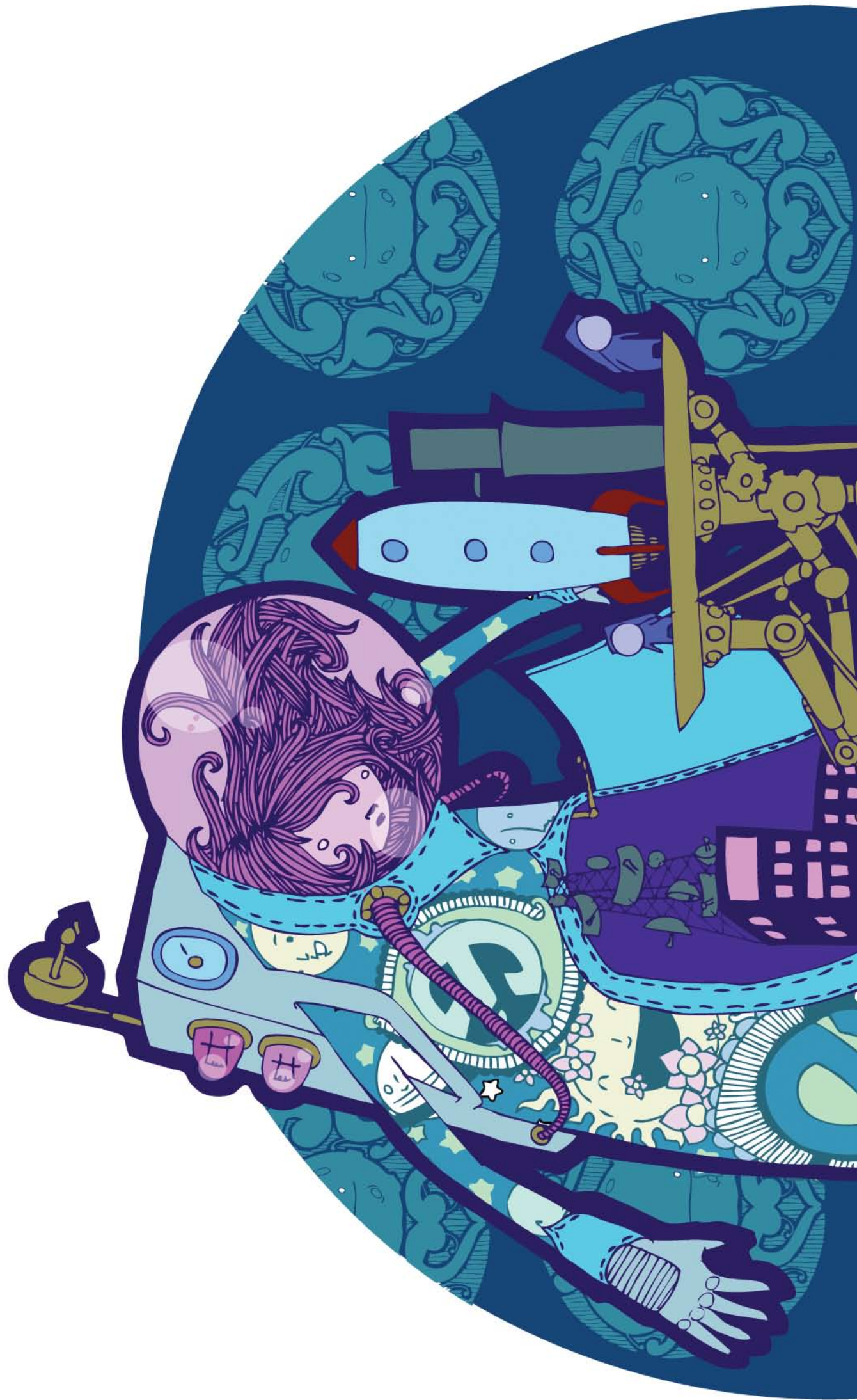
NT. GOOD ADVICE YOU WISH YOU'D BE TOLD EARLIER?

Enjoy the ride, man. Don't worry about getting big or anything, when does an artist ever really get big? You aren't going to be hounded by the paparazzi, and be a big VIP; you're an artist not a rock star. Unless you're Banksy, but who'd want to be that? Ha ha, nah, fair play to him. Success aint going to be thrust on you. It's like being single: you only meet someone when you've given up or don't care, cos that's when you relax and your true personality comes through, and that's what people want to see in art - your honest, hand to god self, unadulterated, uncensored, uncompromised.

And above all, just do it, man. Love every second of it. No one is unable to do art - I don't like that attitude; it's just practice, love and commitment. The human body is capable of so much - a few lines isn't such a push. Oh, and don't let people take the piss; people will assume they are doing you a favour by giving you 'exposure' and 'helping your career'. That's for you to decide, not them, and 95% of the time these people are trying it on and are total swine, but it's up to you to sift through those messages and see what you think will be good for you. Don't be afraid to tell anyone trying it on to go screw. Find your style, find your voice and share it with the world; people love to see new things, I know I do. Above all, just be straight with it, be humble, honest, positive and passionate with everything in life.

MATT JONES
speaking to
NEIL PARKINSON.

WOMEN158.







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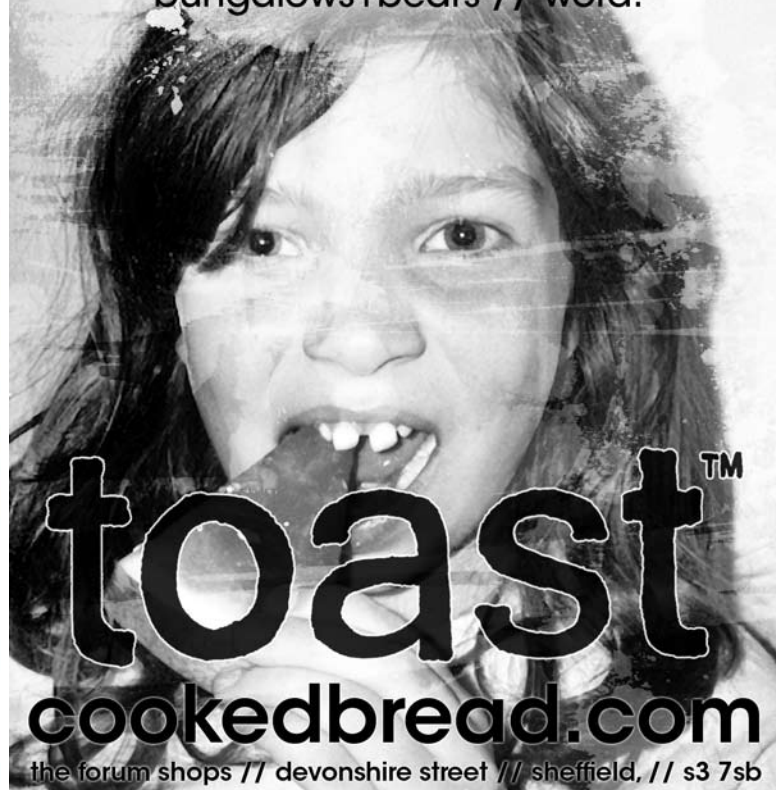
Local lad by the moniker of Ladoza this month.
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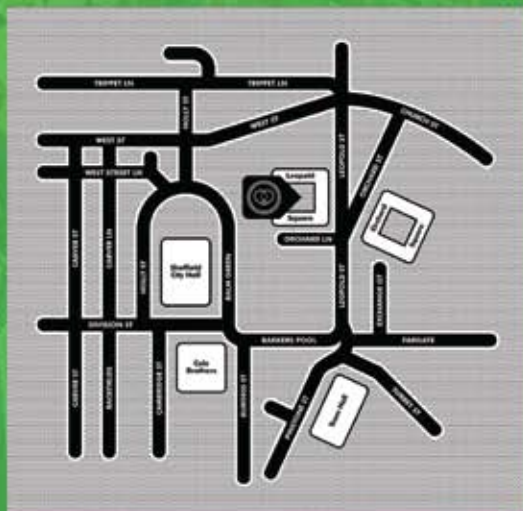
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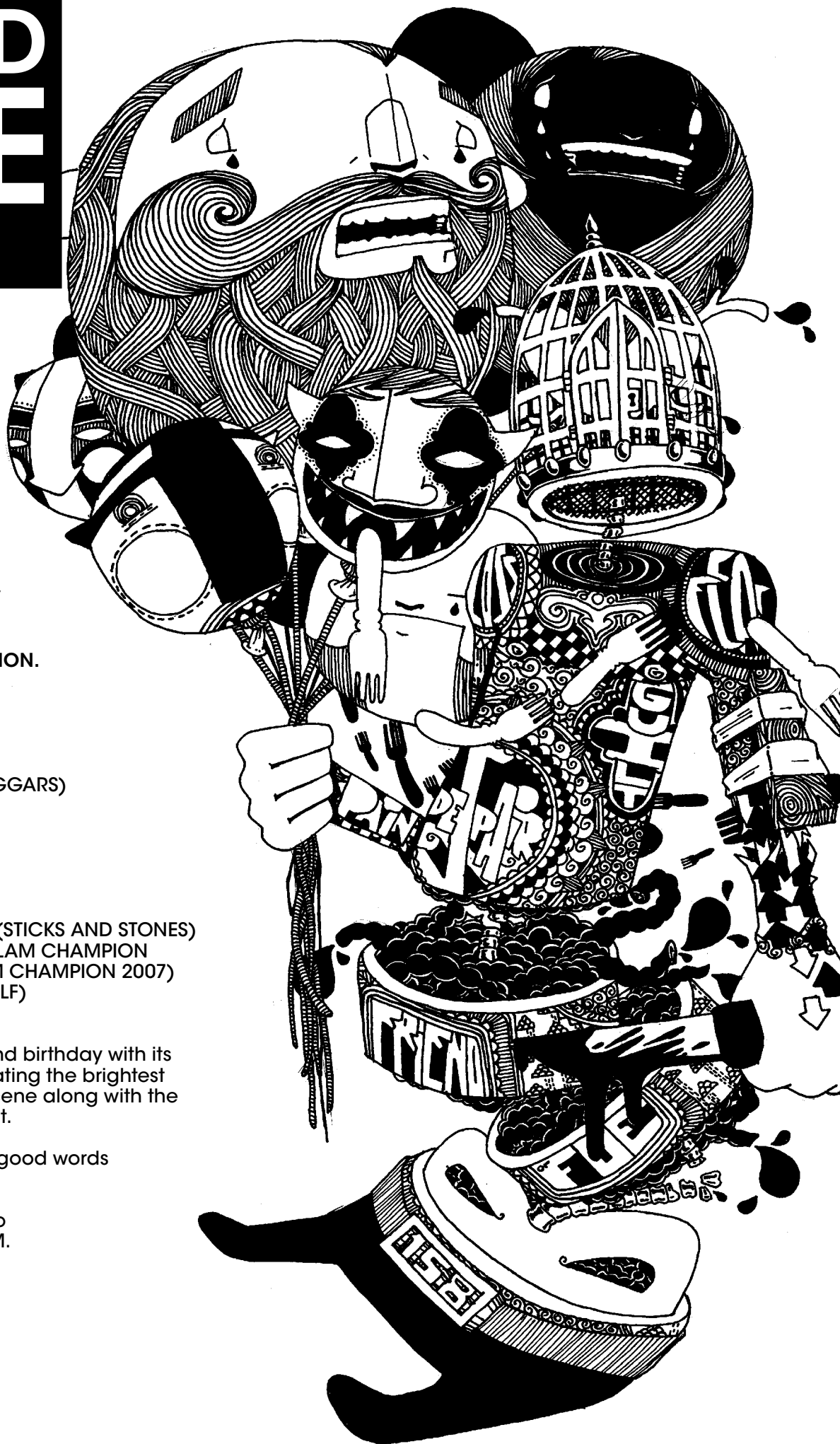
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TIME OUT.

The sea's out. Far fishies grubbing in green,
whopper whales flushing their planktonic
baleen. Cruel gulls dipping the sloppy doggy
bag. Barques of steel plying the board between
roro ports. Silicon valley deep under green. Cod
pieces grabbed by radar unseen; blips of the
ocean clock, offshore. The sea's left, leaving us
the half-land. dimple wet suck-sand, yearning
for the drench mother.

PAUL MITCHELL.

MEADOWHELL.

we were once ejected from the temple for
inciting workers to join unions redundantly as
most were too scared to even take a leaflet and
in the centre two bronze steel workers stand
witness to their own demise; beaten into shape;
at once both colossal and petrified

JAMES OLIVER.

THE MEETING.

Your hands lay open on the wooden table,
your eyes clouded; a film of understanding.

An urge to stab a knife between each finger
at rapid speed is quickly suppressed by the
third or forth drink, which goes down with

greater ease than the conversation, that seems
to linger like fog; hang like smoked meat.

And as the dust settles through the early sun
beams,
my desert mouth tries to hold court alone, with
bovine
statements best left for stronger states.

This hair of the dog now shaved, and platted
left to be worn by others, down that rickety path
forged by three foot steps.

JONATHAN BUTCHER .

THE COOLING TOWERS' FAREWELL

two big dirty chef's hats,
risen from the Don, looking over the river,
lost behind poplars, lego-towers,
Junction 34 look-out posts,
bell-bottoms of silent power,
the colour of chinos, sand-castles,
like Cleethorpes beach risen into the sky
(and smudged with oil, smeared with toil)
looking down over Meadowhall,
we've nothing to say, nothing to say

wearing the tides, silted,
the last two pawns in a game of historical chess,
or are we King and Queen,
taller than Sheffield Town Hall,
as high as the Hallamshire,
looking down on short fat eat-your-heart-out gas
towers,
twin exclamation marks,
saying nothing, knowing everything,
Mum and Dad of the steam-filled city,
knowing steam rises, and air is everything,
Bill and Ben, the Towers of Zen....

and on one of us, black flames, pilot lights,
round the corner the faces of monkeys,
and a black rabbit looking straight over,
on the other ghosts of old castle doors,
Aztec runes of smoke and smirch, streaks,
criss-cross paths like lost civilisations,
Stonehenge for the carbon age,
we've nothing to say, nothing to say

two big birds' nests in the poetics of space,
empty cathedrals as quiet witness to the sound-
track
of the endless drone-roar of the internal
combustion engine,
cloud-gatherers, cardboard cut-outs,
bit-parts in the Meadowhall movie-set,
and now they can never make
King Kong And The Tinsley Cooling Towers.

MATT BLACK.

WORDLIFE.

dulo november..

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saturdays

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rotherburbs

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Despair is a point reached on a weekly basis for me. Walk along West Street on any given night or past either of the student unions, perhaps Leadmill on a Monday or Corporation on a Wednesday and that rising feeling of nausea, anger, desperation and of course contempt comes swelling up inside in me like some re-emerging demon of old. The clatter of heels, the squeals of idiocy, the chanting of the brain-dead and the costumes of the damned pass me by day in day out.

I wonder to myself how these people are to become the future of our nation, how they managed to hoodwink their parents into sending them off to learn the significance of academia when in fact it seems to have totally passed them by. Instead they rush out in nothing but a thong and an old fluorescent builder's jacket to which ever venue is providing the most stereotypically bland and obvious event, where drinks will be cheap and most importantly sex will be available.

It seems clear to me that people don't want to be entertained, they want to fuck. Fair play to them - after all that is what most people want and it is little wonder why when you consider the amount of sex that surrounds us in our daily lives - it is everywhere. The easiest way to sell a product is through sex, the most visited pages on the internet contain sex and now it seems that the most popular nights out are the ones that harness the potential of sex.

Check out 'School Disco' if you don't believe me or perhaps try 'Shag'. Did anyone witness the most recent 'Carnage'? Hundreds of girls dressed in nothing but high heels, suspenders, knickers and a t-shirt running around the city chased by mobs of actual cocks and on the corner of each street - an ambulance. It doesn't take a rocket scientist to work out these combinations are dangerous and the fact the authorities deem it prudent to park up emergency vehicles, I think, says it all.

Obviously, I don't object to people going out to have a good time and get laid. What I object to is the manner and style in which people do it, the cynical exploitation by the night clubs and promotions companies who prey on these basic instincts and the blatant lack of responsibility and care for their punters' well-being. What worries me most of all, though, is people's general inability to recognise the fiddle on which they are being played - someone is getting rich out there and it is not us. I find it baffling that in a city with so much entertainment and such a rich history in modern alternative culture that the newbie's immediately run off to the crassest events without a second thought.

I despair.

REG REGLER.

SOUNDCHECK.

THE BISON ALL-STARS.

18TH OCTOBER.
@PLUG.

Remember, all you who take your music too seriously, hang around in leather jackets, skinny jeans and sup slowly on chai latte : don't disapprove of the silly outfits and ridiculous hair cuts that Bison sport, for at least they wear them with a sense of irony.

Ska is synonymous with fun. And what, I ask, is more fun than about 20 orange clad nut cases - who also happen to be extremely talented musicians - throwing away all inhibitions and being let loose on a large stage? Nothing much springs to mind...

Unfortunately Bison, the bringers of such joyous occasions, are no more, but for about a thousand lucky gig goers who got down to Plug on October 18th, they have left an indelible impression upon the mind.

Almost every member past and present of the super-sized ska outfit were collected, and with such a wealth of personnel available they were able to play over two hours to a delighted crowd. For those who associate ska with juvenile bands such as Reel Big Fish or Capdown, Bison can teach a valuable lesson.

Yes, they too have furiously fast skank-until- your- toes- get-stamped- to-mush numbers, but they also have reggae, hip hop, dub and funk sensibilities with the skills to match. They finished with ballads full of love for Sheffield and their loyal fans, and as they unleashed one last anarchic ho down upon us they drew the best reaction this reviewer has ever seen from a crowd at Plug.

A day later my ears still ring with the sound of screaming. Enough said. All hail the mighty Bison.

BEN DOREY.

OPUS 3RD BIRTHDAY.

3RD OCTOBER.
@DQ.

There are few things in life that you should never turn down; Free money, birthday presents, the chance to punch Simon Cowell in the face and an invitation to an Opus show.

For the past three years, an unprecedented array of talent has been at their disposal, giving us humble folk the chance to get up close and personal with some of tomorrow's brightest stars. This birthday bonanza has a fitting embarrassment of independent riches, all eschewing anything as mundane as genre in the pursuit of a good time.

After some bangin' tunes from The Mighty Mojo, King Capisce opened with a set of power and invention, flying the flag for local acts. While most may not consider King Capisce classic party music, every party needs ThePETEBOX. Hitherto considered only interesting to hip hop heads, ThePETEBOX takes beatboxing to the iPod generation, using his loop pedal to take on country rock, drum'n'bass and a peerless cover of Hot Chip's "Over & Over".

The crowd weren't sure whether to gape in awe or bust a move. Most did both.

There were many moves busted whilst Capstone was manning the decks. With a unique knowledge of floor fillers, from northern soul through to classic hip hop, he deftly painted a smile on every face in the venue.

Headlining such a strong bill would be daunting for a lot of acts, but Belleruche accept the mantle with relish. Being touted as the best band on Britain's best indie label (along with a fair few thousand album sales) has given them an air of confidence, but it's the music that has won them fans. Elements of jazz, funk, blues and hip hop meld perfectly, with the focus constantly shifting between members. A rendition of Happy Birthday went down particularly well and we streamed into the night feeling like the birthday had been our own.

MAURICE STEWART.

SOUNDCHECK.

NATTY.

8TH OCTOBER.
@PLUG.

It has been a long time since I last saw Natty. Back then he was tipped to be the brightest star in a new British reggae scene. Armed with only an acoustic guitar and backed by a single djembe player, Natty had all the charisma, charm and insightfulness to carry it off. This was of course before the deal with Atlantic Records, before the introduction of a backing band and before the enormous amount of press, promotion and prime time air play he has recently received.

Support act 7 Black Tentacles did not seem the obvious choice with their hip hop inspired experimentalism. However, their inventiveness and choice of instruments interested and pleased most of the crowd enough. The less I say about tour support Karima Francis the better. I think two words will do – Whitney Houston...

When Natty finally appeared my worst fears were confirmed. Long gone was the stripped down realism of his old sound and in had come the unmistakable sounds of mainstream mediocrity. I think Natty's set was best summed by a friend who, half way through Natty's third tune, turned to me and said, "It's alright but I can't shake the feeling that I'm watching Lilly Allen with dreadlocks". Nuff said really.

REG REGLER.

ROSSMANN FRISTER.

9TH OCTOBER.
@FUZZ CLUB.

Tonight's headliners are Decimals, a new pop punk outfit formed by the synth player from the Automatic. What I'm really interested in, however, is Sheffield four-piece Rossmann Frister.

Rossmann Frister combine angular guitar lines with laptop trickery and abstract bass playing to great effect. I say 'to great effect' because the actual effect is pretty hard to describe. Their music contains equal doses of post-punk and electronica, both grappling for dominance without either winning out. The gloriously spacey 'Time' is prog without the pretence, its distant vocals wrapped up in e-piano and atmospheric violins, a lull in an otherwise ear-shattering set. The band ends with 'See', a ludicrously catchy tune that, for want of a more coherent description, sounds like Gary Numan fronting the Yeah Yeah Yeahs.

Already making ripples in the form of praise from Steve Lamacq and Badly Drawn Boy, if Rossmann Frister play their cards right they could be playing to more than a half empty and vaguely indifferent room of Fuzz Clubbers within a few months.

Decimals were average to poor.

SAM WALBY.

BOOGALOO.

24TH SEPTEMBER.
@BOWERY.

The Bowery Boy's association with the Arctic Monkeys and other Sheffield glitterati has made it the talk of the town, so when finally the boards outside went down and posters announcing performances from Jon McClure (Reverend and The Makers) and Drew McConnell (Babyshambles) went up it seemed that the hype might be justified.

At around 9pm messrs Nicholson, McClure and McConnell emerged in rock star style from the lift at the side of the stage and after some undesirable sound issues the show got underway with McClure and McConnell rotating after each song – an indie kid's wet dream.

The Reverend proved himself to every bit the preacher man, reading poems, talking about social issues and even MCing a freestyle rap where as Drew McConnell provided the audience with some great guitar playing even if he could barely sing at all. I guess hanging out and playing music with one of the most notorious arseholes of modern music doesn't improve your vocal range. Nonetheless the audience loved it and if this is what the Bowery plan to serve up on a regular basis then it will continue to be the name on everybody's lips for some time to come. Fair play.

JOHN SWIFT.

SOUNDCHECK.



MR SCRUFF.

**NINJA TUNA.
NINJATUNE.NET.**

Ninja Tuna sees the one man genre-destroyer return with his fourth full-length album, once again proving that he is king of all things eclectic.

Interestingly, almost half of the tunes involve collaborations. Alice Russell's contribution to the suitably jazzy 'Music Takes Me Up' is (as always) vocally stunning, if a little bit drawn out. Quantic's calypso styles define the jaunty 'Donkey Ride', one of album's best instrumental moments.

Despite looking like one of the album's best collaborations on paper, Roots Manuva's appearance on 'Nice Up The Function' is infectious but verges on annoying, its one saving grace being his coinage of the comic nickname "Scruffington". Much more pleasing to the ear is 'Hold On', featuring soul singer Andriana Triana. With past collaborations with Flying Lotus and TM Juke already under her belt and a Bonobo-produced debut in the pipeline, she will definitely be one to watch come next year.

The rest of Ninja Tuna sees Scruff refining his own brand of electro-inspired funk. 'Bang The Floor' musters up all of the twisted charm of his dancefloor classic 'Ug' (albeit with slightly less catchy results), before dropping into the synth-driven groove of 'Get On Down'.

It all winds down with 'Stockport Carnival', a samba-jazz mutant that takes you by surprise in the nicest possible way, ending in a fiesta of classical guitar, trumpet, flute, piano and pitched percussion.

To borrow a phrase, Scruffington certainly knows how to "rock them drums".

SAM WALBY.



**FLUID OUNCE
PRESENTS...**

FLUIDOUNCE.COM

Chris Vogado has been a very busy man. Not only is he half of Ninjatunes' Zero dB, he is also founder of Fluid Ounce Records. 'Fluid Ounce Presents...' is their first release in conjunction with Tru Thoughts - and it is absolutely epic.

Weighing in at over seven hours this compilation seeks to present you with some of the finest independent music around. On the DVD you get 90 tracks that run the gamut from dub reggae, to breakbeat, to glitchy house, hip hop, jazz and Brazilian soul. If you fancy yourself as having eclectic tastes then this record is your dream come true. The tracks are available in two formats on the DVD: 320kbps mp3 (1.05 GB) and much higher quality AIFF (4.25 GB).

If there is anything for which I would criticise this release it would be the lack of a printed booklet to accompany the music; there is, however, a PDF accompaniment which provides information on the thirty artists involved.

On a release of this size you might expect to have to sift through hours and hours of filler before you come across the real gems, but Chris Vogado's sharp ear has done all of the sifting for you, paring it down to just a few tracks per artist.

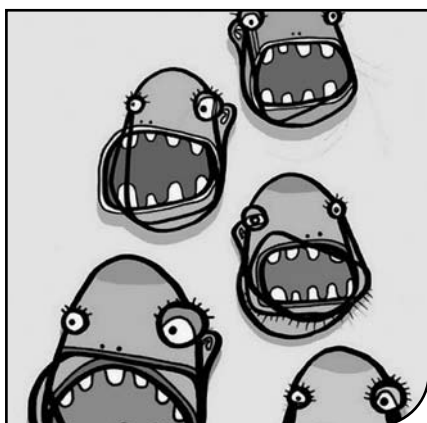
Noteworthy artists include Taote Kid, who creates jazz-heavy hiphop and drum & bass (perhaps more accurately thought of as 'drum & doublebass'), and Raymond in Space who specialises in dark electro-dub.

Some of the most innovative music comes courtesy of Barry Styles (indeed he is allocated more space than any other artist). Barry's music has a deeply soulful feel, but this isn't soul music as you have ever heard it before.

Set to release on the 27th October; a worthy addition for the discerning listener.

MARC JEROME.

REVIEWS.



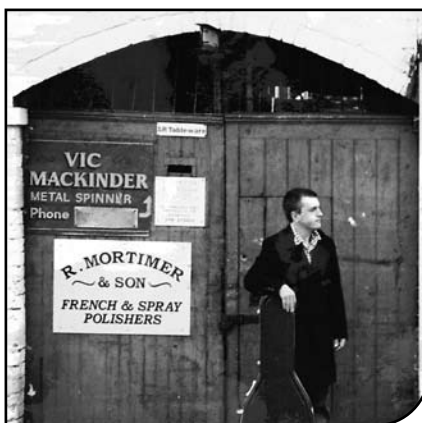
SKREINTAX.

SCENE STEALERS
DENTEDRECORDS.COM

Two of Dented's strongest emcees team up for this L.P. release. **Scene Stealers** brings the rhyming talents of Dr Syntax and Skrein together and, on the basis of their previous recordings, should provide a strong sounding collaboration. Syntax's self depreciating, social satire displayed on his Self Taught E.P. and as a guest on Foreign Beggar's first offering, **Asylum Speakers** has won him plenty of critical acclaim and immediately on this release he sets the precedent, his clear deep words cutting across the scratches laid down by DJ IQ. Skrein has a less distinctive sound than Syntax. Still an excellent wordsmith, his flows are sharp and speedy and offer a healthy balance to Syntax's slow drawl.

Despite some fine emceeing on this record there is a definite tendency towards R n B. Tunes such as 'Venus' and the single 'Breathe' have this inescapable hallmark, making the second and third listen the last for me. Fortunately the album is balanced out by tracks like 'T.E.T.M.D.' featuring Stig of the Dump, album opener 'Scene Stealers' and '6 Bitters' featuring some sublime cuts and scratches from DJ NoNames. Overall this L.P. is a passable representation of its featured artists but will certainly not be remembered as seminal.

REG REGLER.



LOUIS ROMÉGOUX.

LE VIN D'ASSASSIN.

For those of you living in Sheffield who haven't heard Louis Romégoux and his music, I implore you to buy this record and get to a gig as soon as possible. One of this city's greatest native talents, Romégoux is a unique artist and you can hear the breadth of his experience in his music.

Seemingly disparate threads - from French and English folk traditions to a youthful passion for metal and punk - are brought together with the sensibilities of a classically trained musician resulting in varied songs with a tonal richness rarely achieved by just one guitar and a voice. Oh yes, that voice. In a recent interview with this magazine Romégoux modestly stated that he hoped his voice would make up for what he perceived as a weakness in his guitar playing. Well in this recording he more than achieves his aims. Standing apart from the fray of singer songwriters emulating the reedy deliveries of Elliott Smith, Rufus Wainwright et al, Romégoux captivates with a voice somewhere between choir boy and Cohen, managing to charge songs with an almost overwhelming intensity without ever relinquishing a masterly control over proceedings.

Breaking down individual tracks won't do them justice, I can only recommend that you let this EP fill a silent room, sit back and feel for yourselves moments that make the heart ache and flutter.

BEN DOREY.



LIZ GREEN.

**MYSPACE.COM/
LIZGREENMUSIC
HUMBLESOUL.NET**

Liz Green makes music that is mature beyond her years. A unique voice that is crystal clear, haunting and loaded with emotion, coupled with jazz/blues style fingerpicking - you could be forgiven for thinking that you are listening to some old delta blues recordings. Her mellow yet forceful sound is reminiscent of Bessie Smith, Billie Holliday and Ma Rainey.

Simplistic arrangements and a soulful melancholy, infused with a sense of hard times and harsh lives, her songs are captivating in their melodies and in the stories she tells. Her language and narrative style are compelling and feel authentic. The mixture of different musical styles that are discernable in her work makes for an impressive package, proving her a well worthy of the winner of Glastonbury 2007's 'Emerging Talent' competition. Recently signed to indie label Humble Soul, she has released two singles so far, and an album is currently in the works.

It is an exhilarating experience to find an emerging artist with such a well-balanced style and a live performance that lives up to the expectations of her recorded work. Look out for her live shows and further releases; Liz is an artist well worth keeping an eye on.

PAUL RILEY.

REVIEWS.

DR SYNTAX MADE HIS NAME IN 2003 WITH FOREIGN BEGGARS ON THE QUASI-CLASSIC UK HIP HOP MAGNUM OPUS ASYLUM SPEAKERS. SINCE THEN HE'S TOURED THE WORLD, SUPPORTED WU TANG CLAN, THE PHARCYDE AND PEOPLE UNDER THE STAIRS, MADE A SOLO ALBUM AND FORMED VARIOUS COLLABORATIONS. NOW THEN CHATTED TO THE DOC ABOUT PAST SUCCESS AND FUTURE PROMISE.

NOW THEN: FIRST OFF, WHAT GOT YOU IN TO EMCEEING?

I'm from Oxfordshire, a proper little village out in the sticks, so I had a lot of time on my hands. Watching MTV Rap and MTV Base and listening to Westwood's radio show led to me getting obsessed with hip hop. This was a time when people weren't really listening to hip hop, especially where I'm from, so it was new, exciting, deviant. I started listening to Public Enemy, NWA and Big Daddy Kane, people with a very rebellious message. So I started writing little kiddy raps and it went from there. My attitude towards it is just to be myself and to speak on things that I find amusing or important. I feel like as long as I can have an interesting conversation with someone about a topic, I can try writing a rap about it. I'm going to sound like David Brent here, but I'm just an entertainer.

NT. YOUR MOST RECENT ALBUM IS CALLED 'SELF TAUGHT' AS WELL, THAT'S A NOD TOWARDS THE WAY YOU DEVELOPED EARLY ON, ISN'T IT?

Yeah, the name does reflect my background in the country and having limited exposure to things. You've got kids now whose parents are playing them Dr Dre, so they see it as normal, but I had to go out and find it.

NT. FOREIGN BEGGARS' ASYLUM SPEAKERS KICKSTARTED YOUR CAREER. HOW DID YOU GET INVOLVED WITH THEM?

In 2003 the hip hop scene in this country was very different. There were nights going on in cities all over the country, sometimes two or three a week. Me and a few friends were totally hungry and got up at every open mic night we could. I've got to give props to Pavan (Orifice Vulgatron) - he was the ringleader of the whole thing. I bumped into him because he was just all over the scene, everywhere in London. Foreign Beggars' timing was perfect, they had something fresh. There are loads of guests on that album because it reflected a close-knit scene. It was great fun. Everyone's old and bitter and jaded now, though(!)

NT. YOU'RE PART OF THE BEER AND RAP ROADSHOW WITH STIG OF THE DUMP. YOUR SENSE OF HUMOUR SEEMS TO BE A KEY ELEMENT OF THE COLLABORATION, WAS THAT INTENTIONAL?

Yeah, semi-intentional. When we started touring there was a lot of serious, po-faced hip hop. I've got nothing against 'serious' music, but for people outside the scene it looked like no-one was having any fun. Me and Stig are serious about having emcee skills, but we just want to get up there and have a laugh. We've also got DJ Manipulate on board now, who's absolutely ridiculous at cuts and scratching. We're trying to incorporate these different elements into our show, along with some freestyle sections. I learnt a lot about putting together a proper show from touring with Foreign Beggars.

NT. YOU'VE JUST RELEASED 'BREATHE', A COLLABORATION WITH SKREIN UNDER THE NAME SKREINTAX. HOW DID THAT COME ABOUT?

It's been a long time coming. We were both touring with Foreign Beggars and just started writing together on the tour bus. We've got different styles and approaches but I think it ties together quite well. Our first album, **Scene Stealers** is out next month, with productions from Dag Nabbit and Nutty P and guest appearances from Stig, Sir Smurf Lil' and Metropolis, among others. It's a nice little package. It was due for release in a previous incarnation a few years ago, but there were label politics, and then we both did our solo albums...

NT. YOUR VERSE IN 'BREATHE' IS ABOUT THE ENVIRONMENT. IS THAT SOMETHING YOU FEEL STRONGLY ABOUT?

It's something everyone should feel strongly about because it's so fucked up, but it's not something I profess to be an expert on. Also if you look at the whole album, there are parts where we've come up with a subject and both approached it completely differently. I don't like to get too preachy when I'm rapping, like I know something you don't. Being a big fan of people like Sage Francis and Aesop Rock - people who take an authoritative tone - I think it's interesting, but you have to be telling people something they don't already know or you'll come across pompous.

NT. WHAT'S IN THE PIPELINE?

Scene Stealers next month, a mixtape with new material and a few dubs called **Off the Radar Vol. 2** with DJ Mac-Man and Manipulate, out in March (hopefully), and a tour to promote it. Stig also has an album called **Moodswings** coming out next year.

NT. WHAT'S YOUR ADVICE TO ASPIRING EMCEES?

Everyone and their gran is an emcee nowadays. Everyone's got a Myspace page and a demo. Take your time, build on it, don't be too quick to get out there and make sure you're in it for the right reasons.

Scene Stealers by Skreintax is out next month on Dented.

Dr Syntax will be administering vocal prescriptions with **Stig of the Dump, DJ Manipulate & the Edger** at Wordlife on 27th November, Raynor Lounge, SUSU. MIMO.

myspace.com/drsyntax

SAM WALBY
speaking to
DR. SYNTAX.



DR. SYNTAX

NOT SO FOREIGN BEGGAR.

PAGE FORTY-FIVE.

rossmann frister.

NT. TELL US A BIT ABOUT 'NOISE FESTIVAL' AND BEING PICKED BY BADLY DRAWN BOY.

Dan - "About two years ago, around the time we were just starting up, we heard about 'Noise Festival' and we sent off a track, I think it was 'Time' and we never thought anything of it. Then a couple of months ago we got an email asking us to resubmit our tune, so we re entered. Then on Wednesday last week we got this phone call saying we'd been selected by Badly Drawn Boy. We didn't really know what was happening but got asked to go over to Manchester and headline this show at The Dry Bar and we ended up doing this television interviews for BBC North West and for the Noise Festival website. The whole festival is about finding underground independent talent from across the arts and we're one of the top picks for music which is a great platform for us to get some national exposure".

NT. WHAT ARE YOUR PLANS FOR RELEASES?

Pete - "We're about to put out our first release. It coming out on a European label and features one of our tunes, 'Time' and then remixes of it on the B side. It's going to be a vinyl only release, hopefully on green vinyl limited edition - 500 copies. It'll be available over here in the UK. It's something a bit different with the remixes thing and as a band we always looking at all the angles, looking for other ways to move forward".

Dan - "We've also been working on E.P. but we've not been quite happy with the way the recordings have come out - they haven't captured our live sound s we've put it back to get it right"

NT. WHAT ARE YOUR THOUGHTS TOWARDS SIGNING TO LABEL - MAJOR OR INDIE?

Dan - "We need the backing to get out on a large scale, on a world scale which is where we want to be."

Pete - "But we want to do it right, we are very cautious. We have people throwing things at us all the time, be it gigs or deals but we just say no because we know its not right for us at the moment. We'll just wait and see - we got a long way on our own so I guess if the right thing comes along we'll go with it".

NT. YOU GUYS ARE VERY MUCH A SHEFFIELD BAND HOW DO YOU FEEL ABOUT THE LOCAL SCENE ARE THERE ANY BANDS YOU PARTICULARLY LIKE?

Dan - "At the moment Sheffield definitely seems to be a city on the up but on the music front I still think it is in the aftermath of what happened with the Arctic Monkeys. To be honest I can't see that much in Sheffield to get too excited about. I hear good things about Exit Calm - they're going in the right direction but apart from the Monkey's who are a great live band, it's a bit problematic".

Pete - "It's sad really because Sheffield used to be a really creative city, like Warp. Warp came from Sheffield and Cabaret Voltaire, these were really great creative things and I don't really see a lot of the bands around now displaying the same qualities. Hopefully we can do something about that".

Rossmann Frister will release 'Time' on Rhythmic Records later this month before playing some select shows and releasing their E.P. before the end of the year.

You can find out more about their involvement with 'Noise Festival' @ noisefestival.com
MYSAPCE.COM/THEROSSMANFRISTERPROJECT
MYSAPCE.COM/RHYTHMICRECORDS

REG REGLER.

ROSSMANN FRISTER ARE A BAND ON THE IN-THE-KNOW LIPS RIGHT NOW.

HAVING PLAYED ONLY A HANDFUL OF GIGS IN SHEFFIELD AND LONDON AND LEAKING ONLY A COUPLE OF TRACKS OUT VIA THE INTERNET AND FRIENDS IT SEEMS INCREDIBLE THAT THEY ARE BRINK OF THEIR FIRST EUROPEAN RELEASE AND HAVE BEEN HAND PICKED BY BADLY DRAWN BOY FOR 'NOISE FESTIVAL' IN MANCHESTER. WE CAUGHT UP WITH BAND MEMBERS DAN AND PETE TO DISCUSS HOW THEY ARE QUIETLY BECOMING ONE OF SHEFFIELD'S MOST PROMISING AND PROMINENT BANDS.

NT. YOU GUYS HAVEN'T PLAYED A LOT OF GIGS WHAT ARE YOUR REASONS FOR THAT?

Dan - "We've been quite selective really. We don't want to play the wrong venues and we feel there are a lot of wrong venues out there. With our sound that's a bit unconventional with all the elements, drums, bass, guitars, vocals and then electronics - it can be quite a wall of sound so the venue is important. We've played a few shows in London and a couple in Sheffield just to find our feet. We want to make the right move to play the right gig that's going to further us. We don't want wear the sound out too early and it makes it more of an event. So far it has paid off for us".

ROSSMAN FRISTER.

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+ WHILE SHE SLEEPS

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PHOTO - NEIL THORNLEY.

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This charming tea room promotes an originality created from the mother-daughter relationship of the owners Lyn and Victoria.

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Without giving away the secrets of their delicious recipes, owner Lyn said: "Our staff have a lot of involvement with our menu - we regularly have cook-offs!"

She believes that's what makes her little corner of Sheffield so unique. "If I go somewhere else I want to find a place that is different. I think it is a shame that big chains make Sheffield the same as everywhere else."

KATIE DUROSE.



FANCIE CUPCAKES. FANCIE.CO.UK

FANCIE CUPCAKES HQ IS A WONDERLAND OF CHOCOLATE, WHIPPED CREAM AND RAINBOW SPRINKLES.

Strewn through Amanda Perry's house from kitchen to living room were rolling pins, designs, heart shaped cutters and cupcakes fresh from the oven.

"It's not usually this messy!" she blushed, but it was not mess I could see; rather the house of someone who truly loves what they do and is totally immersed in it.

Amanda started her business just over a year ago after deciding to ditch the 9-5 and make her hobby her livelihood.

As with all good Sheffield independents, Amanda's main ethos is quality. "I think it is so important to be able to see and taste the love that goes into food. It turns a cake into a very personal and thoughtful gift."

Fancie Cupcakes can be tailored to fit any occasion and can even include a personalised message or design. If you're looking for a fun and quirky gift or if you've just got a giant sweet tooth that needs satisfying, these cupcakes are sure to delight all that taste them.

ALICE CARDER.

TRADERS.

IN THIS SECTION WE'RE
GONNA NAME A FEW SHEFFIELD
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WALTZ WITH BASHIR.

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FILM PREVIEW BY BILL LAWRENCE,
CREATIVE DIRECTOR,
SHOWROOM CINEMA.

By any consideration *Waltz with Bashir* is an extraordinary film. It is entrancing, dreamlike and compelling. It is a hybrid film following the style used before in films such as *A Scanner Darkly* and *Waking Life* – live action is shot and then using rotoscoping computer animation techniques the film moves into a different dimension. However, here Folman uses more traditional illustrators to create the effect.

In *Waltz with Bashir* the original material is largely documentary interviews with Israeli soldiers who were involved in the war in Lebanon in 1982 and animated reconstructions of their experiences leading up to the massacres of Palestinians in the Sabra and Shatila camps by Christian Phalangists.

Director Ari Folman starts the film with a vivid portrayal of a nightmare that a former army comrade has repeatedly. He dreams 26 violent and aggressive dogs are chasing him. From this dramatic start, Folman goes to meet other former soldiers of the campaign and investigates the after effects of their experiences.

Waltz with Bashir builds to a shocking climax and creates some surprisingly powerful action sequences. The interviews are at times moving and even amusing, yet the film sidesteps the central issue of the Israeli involvement with the massacres, with only the briefest of reference to Ariel Sharon. That said, it does bring an almost forgotten massacre to the minds of western audiences and the film is a magnificent visual experience.

FAVOURITES.

HOME SWEET HOME.

248 SHARROW VALE RD.
SHEFFIELD.

Home Sweet Home, was previously situated in the forum, but has recently re-located and upgraded to new premises on Sharrow Vale Rd. (lucky Sharrow). Home Sweet Home lives up to its name and promises to make your home some what sweeter! With unique Moroccan lamp shades, Gisela Graham home furnishings, stylish candle holders, fabulous pillows, gorgeous kids bits, furniture and loads more.

This independent business is run by an independent lady named Dawn, who offers a warm and local welcome into this cosy shop. Best buys include a wonderful jewellery collection and hand-made cards that are a gift in themselves.

Competitors and ugly homes beware; this shop is a winner and here to stay.

DOCFEST.

THE WORKSTATION.
15 PATERNOSTER ROW
SHEFDOCFEST.COM

Sheffield hosts some pretty fantastical events and this is one of them. It is the 15th anniversary of Doc Fest this year. The festival offers an opportunity for those seeking to network, pitch their products as well as engage in controversial debate over the films being exhibited. The festival is held between the 5-9th of November this year and will coincide with the US Presidential election results, which will be announced upon the festivals conclusion.

The focus this year will be on the theme of regime change. Documentaries will be looking at both western media saturated democracies as well as dictatorships and developing nations around the world.

Its a winner for your heart and head.

OXFAM.

OXFAM.ORG

Sheffield is blessed with several great Oxfam shops, two of our favourites at Now then include the west street book shop, full of classics, and the Broomhill mega store, which stocks: furniture, fair trade food, electronic goods, books, toys, clothes, gifts, cards and loads more.

Set up in 1942 Oxfam originated from the Oxford committee for famine relief and now works globally, both on emergency support and long term projects.

We at now then believe in action, social justice and a cheesy but much needed 'better world'. It's the little things that count so, step off the high street into your local Oxfam and do the world a favour.

Cheers.

THE ALCHEMIST.

PAOLO COELHO.

This book is a classic for any one that has dreamt of more, longed for peace or questioned how, why or even can I? This easy read flows naturally, as the language of the earth and the possibility of true transformation inspires and perpetuates one Shepherds epic travels.

Translated into over 65 languages with a 100 millions copies sold in over 150 countries this book is truly stunning. Several copies can be found in rare and racy at bargain prices. Take a trip with the alchemist and return with treasures untold.

Dare to dream.

HUMBLE SOUL.

HUMBLESOUL.NET

One of The North's finest indie labels, Humble Soul is home to Liz Green, Denis Jones, Miserable Rich and John Fairhurst amongst others. A collection of the finest folk and alternative musicians from Manchester, Humble Soul represents the true new folk scene in all its experimental glory. Humble Soul's quality output has won their artists national acclaim seeing Liz Green open The Pyramid Stage at Glasto 2007 and Denis Jones work himself onto a Fabric compilation as well making the label a steadfast Now Then favourite.

SUE CALLAHAN.

162 DEVONSHIRE ST.

Sue has been supporting us since our first edition and is therefore a hero. We thought it high time to give her some credit; not only for her support you understand, but for her magnificent shop.

Sue runs a book binders that deals in restoration, thesis and journal binding. The shop smells like leather and is another Devonshire St gem. Sue restores all sizes and types of books and has been established here in Sheffield since 1976. The shop stocks everything from calligraphy, to book related gifts such as bookmarks and pens.

Our recommended buy has to be one of the handmade journals on offer from twenty five pounds.

No job too small.

FAVOURITES.



END.

PAGE FIFTY-TWO.

YOU HEARD.

CRAWW.



WINTER MEAL DEAL

Join us from the 1st November and sample our brand new winter menu. All freshly prepared in the Urbandeli Kitchen from Locally sourced seasonal ingredients. Why not treat yourself to a main course and dessert for just £9.25 Plus, from November, kids menu available.

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| 2. | HAYMANS BUTCHERS. | 14. | DQ. |
| 3. | SHOWROOM CINEMA. | 15. | CLUB SHHH. |
| 4. | GREEN SPIRIT. | 16. | PLUG. |
| 5. | THE BOWERY. | 17. | DULO. |
| 6. | RARE AND RACY. | 18. | HEN AND CHICKEN. |
| 7. | BUNGALOWS&BEARS. | 19. | LOVE YOUR HAIR. |
| 8. | POPOLOS. | 20. | PORTER BOOKS. |
| 9. | URBAN DELI. | 21. | SHARROWVALE LAUNDRETTE. |
| 10. | THE FORUM SHOPS. | 22. | BILASH. |
| 11. | CORPORATION. | 23. | THE OLD SWEETSHOP. |
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